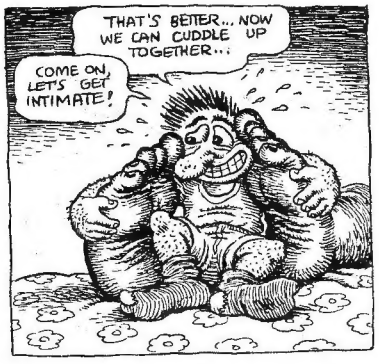
Comix World



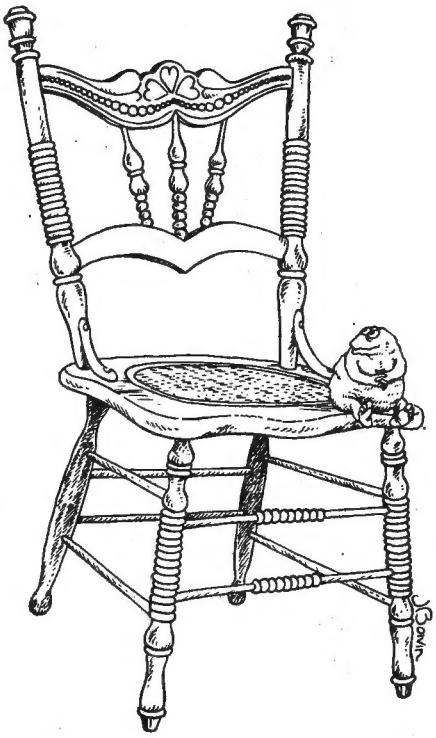
COMIX WORLD 138. January 15, 1980. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: $6 for 24; $10 for 48. Logo: Larry Gonick, author of The Cartoon History of the Universe, the fourth volume of which should be out this year. The Snoid panels are from SNOID COMICS. © Robert Crumb, 1980.* Background material on Crumb and his work appears in numerous places: A book by Marjorie Alessandrini; PROMETHEAN ENTERPRISES, Graphic Art Society Bulletin #8, INSIDE COMICS #1, OCCIDENT (1973, an article comparing Crumb and Carl Barks by Don Ault), APEX TREASURY OF UNDERGROUND COMIX (an interview conducted by Susan Goodrick in 1974), PLAYBOY (1969, Jacob Brackman's The Great Comix Conspiracy). "When people are forced to deny their natural impulses they get weird twisted and mean," said Crumb. His latest comic, SNOID COMICS (Krupp), demonstrates this thesis.

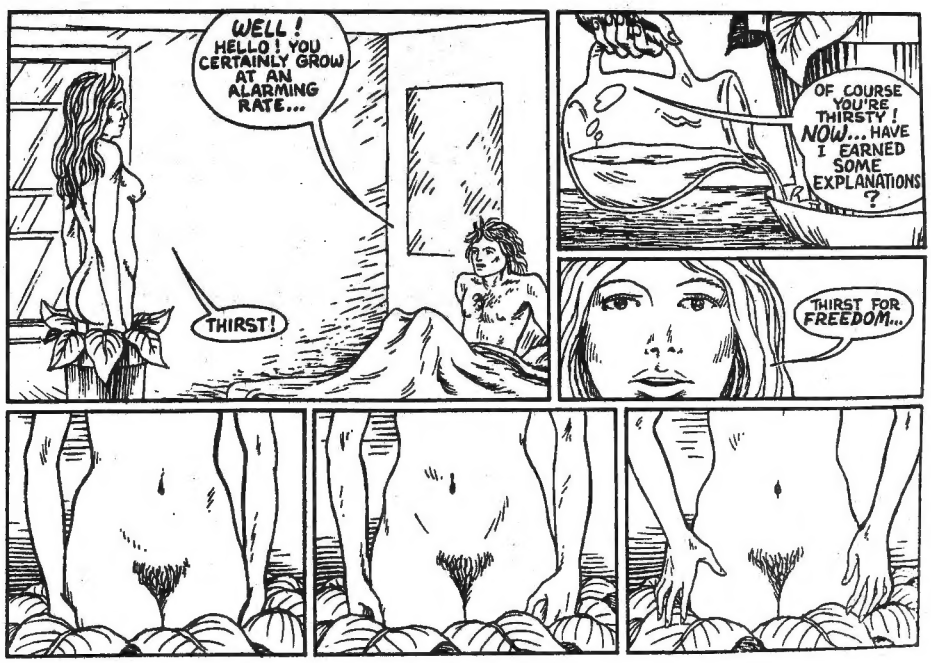
If you're into Freudian psychology, it's easy to see Robert Crumb's Mr. Snoid as the id in action. He's the unrepressed dark side of the human consciousness, anarchic and anti-social, dwelling in unmentionable places--sewers, ghetto hotel rooms, and, to be sure, in women's assholes. Always acting out, living out his anger, the Snoid is an affront to the middle-class, the cartoon counterpart of Henry Miller's "kick in the pants to God." He's need and desire personified. In the lead story in SNOID COMICS, Crumb casts him as a painter, an abstract expressionist. True to form, he has a big Jewish girl hanging out with him and he uses her mercilessly to satisfy his sexual needs. Crumb's central male characters, his alter egos, are always small, particularly in contrast to the giant women around them. Crumb told Susan Goodrick in an interview: "When I was younger I had problems because I was attracted to strong women. In high school you were supposed to like weak frail women. I never did and I always felt kind of guilty or thought I was kind of queer or something 'cause I liked women who were physically strong or independent." In "The Snoid Goes Bohemian," Crumb contrasts Mr. Snoid, the artist, with his girl friend, Beverly. Snoid is painting, while Bev works on her modern dance routine. She's no more interested in his painting than he is in her dancing. His consciousness is rooted in the past with people like Bix Beiderbecke and Sarah Teasdale and he's contemptuous of her contemporary preoccupations. Her interest is stimulated when he goes into a temper tantrum. He accepts her mothering and pisses in her lap. Thinking in terms of the body, she gives him a massage and a blow-job. The Snoid thinks only about the ways he can use her. After he comes in

NO, HE'S NOT IN BUSINESS, EITHER... HE'S A BRILLIANT ABSTRACT-EXPRESSIONIST PAINTER!!
...A SHMENDRIK..
HE'S VOT? WHICH ISS HE? PAINTS VOT? EXPRESHUNS?? DOES HE MAKE ANY MONEY AT DIS PAINTING OF HIS?

her face, he uses her as a model. When she falls asleep in the pose, he jumps up and down on her ass, criticizing her for ruining his mood. In spite of the obvious fact, that Snoid cannot and never will relate to her as a human being, Beverly goes on loving him and tells her grandparents he's the only true genius she ever met in her life. Snoid goes from sadistic artist to foot fetishist in "One Foot in Heaven." In this one, he's described as "one of life's losers," a wino crashing in a ghetto building surrounded by girlie magazines and junk food. He goes out for the evening and ignoring the encounter parlors as rip-offs, he picks up a black hooker and takes her to a cheap hotel where he treats her like Beverly. There is no kick in dominating a woman who is weak and the Snoid always seeks out women with big legs and asses then dominates them. That the fantasy is one of Crumb's own and a favorite may be seen by his use of it with other characters including himself (The Sisterhood, for example, in which Crumb depicts himself taking on Big Kate. She kicks him around in a battle and rips her jeans in the process. Crumb finds the hole and climbs inside. "I always did have a desire to return to the womb." As anal navigator (like Eggs Ackley in Big Ass Comics), he flies Kate around and finally crash dives her into the women's clubhouse.). In "Confessions of R. Crumb," he shows himself close to his mother and dominated and rejected by his father (the probable model for Whiteman in ZAP 1). The fantasies in most of Crumb's work tend to come from the oral and anal periods. His characters show little interest in genital intercourse. Usually the male character like Snoid will jump on the woman and force his penis into her mouth. The male will beat the woman's ass and try to get inside of it as though the anus and not the vagina were the path to the womb. In the Mr. Natural story "On The Bum Again," the old guru casts himself as the maternal father nursing the big baby. Here is the crux of the fantasy of oral intercourse--the desire to be the mother and nurse the child-woman, to make the penis a nipple, yet this is coupled with hostility in many of Crumb's stories. Snoid is punishing both Beverly and the black hooker. There is clearly a desire to gain control over the big woman along with the realization that gaining that control is impossible. The Snoid's anger and his art grows out of this frustration. The women dominate in Crumb's work as a whole from Mr. Natural to Projunior (who, though pictured in his skin as a caveman, let Honeybunch battle with the other men). SNOID COMICS, done from 1978 to the present, doesn't add anything new to the understanding of Crumb's work. The fantasies are the same as is the nostalgia for the past and the negation of the future. Some of the pages ran in CO-EVOLUTION QUARTERLY, but the two Snoid stories discussed here are all new work. The artwork is superb Crumb and the Snoid stories are funny up to a point, but the character tends to be more pathetic than humorous; actually he comes across as a little asshole. What is funny is the arrangement of the figures and the absurdity of their position in many of the panels. In comparison with the early work of Crumb in Big Ass and Motor City he is clearly taming down his imagination in his art. His portrayal of the black hooker was sensitive and evocative, the best thing he's done in a long time. -Clay Geerdes

THE REASON I WASN'T LISTENING WAS BECAUSE I WAS DEEPLY INVOLVED IN PRACTICING A VERY INTRICATE SERIES OF MOVEMENTS FOR A NEW SKETCH MY DANCE TROUPE HAS BEEN WORKING ON!
SLAP
SLOSH

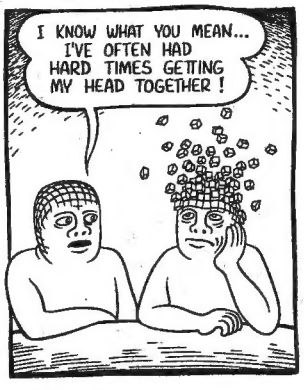



WELL! HELLO! YOU CERTAINLY GROW AT AN ALARMING RATE...
THIRST!
OF COURSE YOU'RE THIRSTY! NOW... HAVE I EARNED SOME EXPLANATIONS?
THIRST FOR FREEDOM...

JACQUES. 8 1/2 x 11, Salmon cover (heavy), B/W
Collects Jacques work from LA PULPE #7 and 8.
$1.25 pp from Jacques, Box 8008, Ottawa, Can.
K1G 3H6.

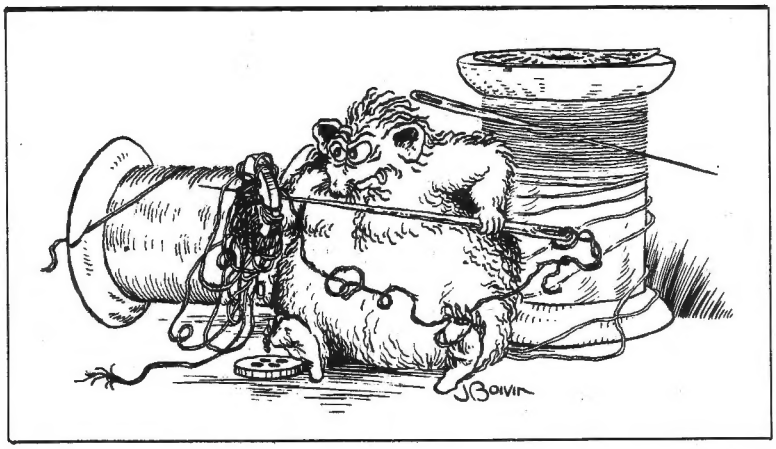
There is a lot of innovative comic art done in Canada, but we see far too little of it down in the U. S. That done in the mode dictated by Marvel usually finds its way into print, but the unusual art, that which comes from its own direction, is often ignored and slighted. "Flora" (top right) is an E-C style story, yet not as verbose, the kind of graphic story one would expect to find in HEAVY METAL or EPIC. It's about a young man who finds a strange plant and develops a relationship with it only to find that it has a life cycle shorter than his. Below is one of the many sight gags included in JACQUES. Obvious influence of Wolverton. The animals appear on a set of cards you may get from Jacques for $4.50 pp (17 of various sizes). The artist is the author of the speculative treatise, THE HEART SINGLE FIELD THEORY ($2.50 from him).*

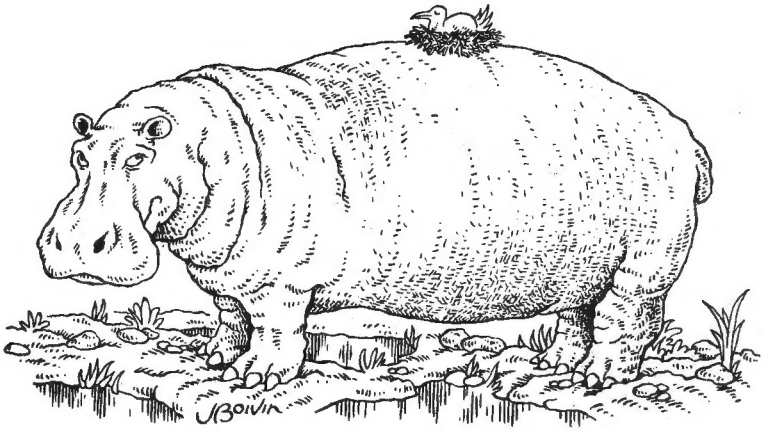
Found this comment in OGRE MAGAZINE (Oct, 1979): "The last four years or so have been completely bereft of any inspiring art to compensate for the unending sex, violence and bad language that have always been the fundamental contents of all the underground comics. Perhaps we've just left a mini golden-age of undergrounds without realizing it!" The author is C. Gould. Any comments?*



The latest mini-comic is my FUNNY LAW. 50¢ and a stamp from Box 7081, Berk 94707.* Keep sending in your art and writing for the all-reader issue. I can't print it until I have enough. *

FUTURE DAY is a beautiful album of Gene Day's work. One of the most ingenious lay-out artists since Neal Adams. I highly recommend him to you. His early work appeared in ORB & DARK FANTASY.





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